

**THE CHARACTERISTICS OF DYSTOPIAN
FICTION GENRE IN *THE HUNGER GAMES* NOVEL WRITTEN
BY SUZZANE COLLINS**

A Thesis
Submitted to Adab and Humanities Faculty
In Partial Fulfillment of The Requirements
For The Strata 1 Degree



Written by:

SUGIART MUTAKIN
208026000017

**ENGLISH LETTERS DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
STATE ISLAMIC UNIVERSITY
SYARIF HIDAYATULLAH
JAKARTA**

2014

APPROVEMENT

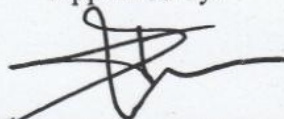
**THE CHARACTERISTICS OF DYSTOPIAN
FICTION GENRE IN *THE HUNGER GAMES* NOVEL WRITTEN
BY SUZZANE COLLINS**

A Thesis
Submitted to Letters and Humanities Faculty
In partial Fulfillment of the Requirements for Strata One Degree

SUGIART MUTAKIN

NIM.208026000017

Approved by:



Elve Oktafiyani, M.Hum
NIP. 19781003 200112 2 002

**ENGLISH LETTERS DEPARTEMENT
FACULTY OF ADAB AND HUMANITIES
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
JAKARTA**

2014

LEGALIZATION

Name : Sugiart Mutakin

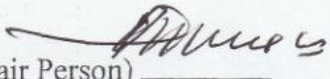


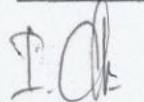

NIM : 208026000017

Title : The Characteristics of Dystopian Fiction Genre in *The Hunger Games*
Novel Written by Suzzane Collins

This thesis entitled above has been defended before the Letters and Humanities Faculty's Examination Committee on July 14th, 2014. It has already been accepted as a partial fulfillment of requirements for the degree of strata one.

Jakarta, July 14th, 2014

Examination Committee

	Signature	Date
1. <u>Drs. Saefudin, M.Pd</u> 19640710 199303 1 006	 (Chair Person)	<u>26/2014</u> <u>9</u>
2. <u>Elve Oktafiyani, M.Hum</u> 19781003 200112 2 002	 (Secretary)	<u>24/2014</u> <u>9</u>
3. <u>Elve Oktafiyani, M.Hum</u> 19781003 200112 2 002	 (Advisor)	<u>24/2014</u> <u>9</u>
4. <u>Inayatul Chusna, M.Hum</u> 19780126 200312 2 002	 (Examiner I)	<u>22/2014</u> <u>9</u>
5. <u>Ida Rosida, M.Hum</u>	 (Examiner II)	<u>21/2014</u> <u>9</u>

DECLARATION

I hereby declare that this submission is my own work and that to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where de acknowledgement has been made in the text.

Jakarta, June 2014



SUGIART MUTAKIN

ABSTRACT

Sugiart Mutakin, *The Characteristics Of The Dystopian Fiction Genre in The Hunger Games Novel Written By Suzzane Collins*. Thesis Jakarta: English Letters Department, Faculty of Adab and Humanities, Syarif Hidayatullah State Islamic University, 2013.

The purpose of this research is to know the working of Dystopian Fiction genre as sub-genre in Science Fiction through some elements of novel namely plot, character, and setting. The writer uses qualitative descriptive analysis method to analyze them. The data are collected from the novel and they are analyzed by using the concept of Science fiction and Dystopian Fiction genre.

From the analysis of this novel, the writer finds that the plot shows some philosophical issues, such as moral and social questions about society, as well as more general questions about power and authority such as the inequality between the rich and the poor, a hierarchical society between the upper, middle and lower class (Caste system). Then, it is ended with unresolved plot. In describing characters in her novel, the author focuses on ideas. The moral, social, and philosophical questions in this genre are emphasized more than through characters. The descriptions of the characters in the novel are divided into two different unequal conditions. These conditions represent the moral and social issues such as poverty, starvation, inequality between the rich and the poor, and the sense of injustice by the oppressive government. And then, the setting of the time and the place in this novel is also supporting the Dystopian Fiction genre, because the atmosphere of the setting of place often frames the story with two different unequal conditions which indicate the social class system and the setting of time set in the future. From the characteristics that showed above, the writer concludes that this novel can be categorized as Dystopian Fiction Genre based on the intrinsic elements of the novel especially plot, character and setting.

ACKNOWLEDGEMENT

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

In the name of Allah, the most Gracious, most Merciful.

With every breath that we breathe, may we be act on behalf of the divine presence, the source of all that we receive. With every step that we take, may we be instruments of the one light which guides us, the source and nourish of all of creation. Every moment of this life is filled with your eternal radiance. You are the Beneficent One who endlessly showers all of creation with nourishment and blessings, and the One who generously rewards those who live in harmony with your divine will. Then, peace and blessing is upon to our beloved prophet Muhammad SAW

This paper presented to the English Letters Department, Letters and Humanities Faculty, State Islamic University Syarif Hidayatullah Jakarta, as a partial of requirements for the Degree of Strata one.

The writer would like to express a huge gratitude to his parents, his brother and sister who always give prayers and supports to finish this thesis. This thesis is to dedicate for his beloved parents, family, and friends who support everything.

The writer also expresses his huge gratitude for his advisor Elve Oktafiyani, M.Hum for her great patient and contribution on finishing this thesis. Thanks for all of her advices that have been given to him, and may Allah SWT bless her and her family.

The writer also wishes to offer his expression of gratitude to the following persons:

1. Prof Dr. Oman Fathurahman, M.Hum, the Dean of Faculty of Adab and Humanities, Syarif Hidayatullah State Islamic University Jakarta.
2. Drs. Saefudin, M.Pd, the Head of English Letters Department.
3. Elve Oktafiyani, M.Hum, the Secretary of the English letters Department and also as the writer advisor.

4. Inayatul Chusna, M.Hum and Ida Rosida, M.Hum, the writer examiners on his thesis defense day.
5. All lectures of English Letters Department for teaching the writer during the time he studies at this State Islamic University.
6. The writer's beloved parents, Soepono and Maemunah for their love, patient, support, and their night prayers.
7. The writer's spiritual teacher, K.H. Muh. Udih S.S, the one who always gives him a big support and help.
8. The writer's beloved big brothers, Eko Sumantri and Dwi Somawijaya. And also his little sisters, Dina Nurmala and Dian Kurniasih.
9. The writer's best friends, Taufik Hadi, Okti Ragil, Roisun Bisri, and Peppy.
10. The writer's inspiring people: Puthut Susilo Akbar S.S, A.a Ramdhan, Bunda Erina Rusdian, Mrs. Emi Puji Astuti , and Mrs. Netty Lesmanawati.
11. All the writer's beloved classmates at English Letters Department: especially Supyani, Gofur, Gilang, Amirul Huda, Anis, Zerly, Maudy, Dita, Niar, and Andini Rustia.
12. All the writer's beloved friends at Pondok Pesantren Aiga: Alif, Roni, and Mang Barna.
13. Nur Aylin Dania, thank you so much for teaching the writer a lesson in his life.

The writer hopes Allah blessed everyone who has great contribution in helping to complete his thesis. Last but not least, he realizes that this is not perfect, so he also accepts and very appreciates for any suggestion and criticism from this thesis.

Jakarta, June 2014

The Writer

TABLE OF CONTENTS

APPROVEMENT	ii
LEGALIZATION	iii
DECLARATION	iv
ABSTRACT	v
ACKNOWLEDGEMENT	vi
TABLE OF CONTENTS	viii
 CHAPTER I INTRODUCTION	
A. Background of the Research	1
B. Focus of Research	4
C. Research Question.....	4
D. Object of the Research	4
E. Significance of Research.....	4
F. Research Methodology	5
1. Method	5
2. Technique of Data Analysis.....	5
3. Instrument of Research	5
4. Unit of Analysis	6
5. Time and Place	6

CHAPTER II THEORITICAL FRAMEWORK

A. The Intrinsic Elements of Novel	7
1. Plot	7
2. Character	8
3. Setting	10
4. Theme.....	11
B. Theory of Genre	12
1. Dystopian Fiction As One of Sub Genres of Science Fiction	13
2. Science Fiction and Dystopian Fiction Genre's Characteristics	15
a. Science Fiction Genre's Characteristics.....	15
b. Dystopian Fiction Genre's Characteristics.....	21

CHAPTER III RESEARCH FINDING

A. The Plot of <i>The Hunger Games</i>	24
1. The Exposition	25
2. The Raising Actions	26
3. The Climax	30
4. The Falling Actions	34
5. The Resolution	36
B. The Character of <i>The Hunger Games</i>	38
C. The Setting of <i>The Hunger Games</i>	43

CHAPTER IV CONCLUSIONS AND AUGGESTIONS

A. CONCLUSIONS..... 47

B. SUGGESTIONS 48

BIBLIOGRAPHY 49

APPENDIX 51



CHAPTER I

INTRODUCTION

A. Background of Study

It seems difficult to define the term “literature” because it has been defined differently by many different scholars. But in general, the writer agrees that literature is the art of written works. According to Julian Wolfreys in his book “Literature has been used to designate any imaginative, creative or fictional writing, whether in poetry, drama or prose.”¹ Fiction may be defined as the art of contriving, through the written word, representations of human life. It is a literary genre that includes novel, and it also includes other form such as short story.

As one of genre in fiction, novel offers various problems of human being because novel usually based on a true story and myth. David Madden says that the word *novel* came into use during the Renaissance in 14th to 17th century, when Italian writer Giovanni Boccaccio applied the term *novella* to the short prose narratives in his *work*. When his tales were translated, the term *novel* passed into the English language.² Novel and fiction refer to a book in which the story is just imaginary.

In the novel, there are some genres which classify the novel into some categories. Oxford dictionary defines *genre* as, “a category of artistic composition, as in music or literature, characterized by similarities in form, style,

¹ Julian Wolfreys, Ruth Robbins and Kenneth Womack. *Key Concepts in Literary Theory* (Finland: Edinburgh University Press Ltd, 2006), p. 62.

² Madden, David. "Novel." Microsoft® Encarta® 2009 [DVD]. Redmond, WA: Microsoft Corporation, 2008. accessed on Febuary 24th 2013

or subject matter.”³ According to the definition, genre fiction is a part of fiction because genre identifies the type of literary works especially fictions. There are several types of genre fiction such as mystery, science fiction, fantasy, romance, western, and horror.

From those genres of fiction were born the sub-genre. One of sub-genre is dystopian fiction. Dystopian fiction is often classified generally as a sub-genre of science fiction.⁴ In this thesis, the writer will analyse the characteristics of dystopian fiction presented in *The Hunger Games* Novel. *The Hunger Games*, which published in 2008, is popular young adult novel from American writer Suzanne Collins, which has become one of the most popular works of dystopian literature in America today. Another popular dystopian fiction is “Nineteen Eighty-Four” novel by George Orwell published in 1949.

Firstly, to understand the term dystopia, the writer would like to explain about what utopia is. The term Utopia comes from novel “Utopia” by Thomas More who was born in 1478. More established the literary genre of utopia in his 1516 work of that title.⁵ The first English version of his work “Utopia” published in 1551. His work “Utopia” offered a description of a fictive ideal society based around notions of equality, social harmony, economic prosperity and political stability. And about the term dystopia according to oxford dictionary, “dystopia is an imagined place or state in which everything is unpleasant or bad, typically a

³ http://oxforddictionaries.com/definition/american_english/genre accessed on March 24th 2013

⁴ <http://en.wikipedia.org/wiki/Dystopia> accessed on March 15th 2013

⁵ Michael D. Gordin, Helen Tilley, and Gyan Prakash, editors. *Utopia/dystopia : conditions of historical possibility*. (U.K: Princeton University Press, 2010), p. 10

totalitarian....”⁶ It is usually characterized by an authoritarian or totalitarian form of government, or some other kind of oppressive social control.

Dystopian fiction has some characteristics that are different from any other genre of novel. This novel, *The Hunger Games*, has strong characteristics of dystopian novel genre. The novel is about the "haves" and the "have nots".⁷ That is the people who have money and the people who don't. While the Capitol is wealthier than all of the districts, some districts are more privileged than others, so they can train their tributes to do well in *The Hunger Games*, a competition they see as a way to gain glory and fame. Otherwise, for the poor districts this game is not much of an advantage except a way to death. District 12, Katniss's district, is an impoverished coal mining region that never takes a chance in the Games. They view the Games as a punishment that must be endured, something that robs them of their children.

The Hunger Games is organized into parts and chapters. There are twenty-seven untitled chapters, ranging in length from ten to seventeen pages. These twenty-seven chapters are then broken up into three parts titled “The Tributes,” “The Games,” and “The Victor.” Part I consists of getting to know the narrator, Katniss, and the other twenty-three tributes or victims who have been chosen in the reaping to go to *The Hunger Games*, through her perspective. Part II is the narration of *The Hunger Games* and Katniss’ experience in the arena. Finally, Part III is about the victor of the games.

⁶ <http://oxforddictionaries.com/definition/english/dystopia?q=dystopia>

⁷ <http://dictionary.reverso.net/english-cobuild/haves%20and%20have-nots>

After the writer conducted a study of some theses of students majoring in English literature at the libraries of The State Islamic University Syarif Hidayatullah Jakarta, the authors found that there were still rarely theses discussed about dystopian fiction. Then it becomes a strong reason for the writer to study more about the characteristics of dystopian fiction presented in this novel.

B. Focus of Research

The focus is to analyse the genre of fiction through some characteristics of Dystopian Fiction in the novel *The Hunger Games*. It is used to limit the scope of the problem.

C. Research Question

According to the background and the focus of the research, the research question is:

“How are the characteristics of dystopian fiction genre described in *The Hunger Games* novel written by Suzanne Collins through plot, character, and setting?”

D. Objective of the Study

Based on the research question above, the objective of the research is to know how the characteristics of Dystopian Fiction genre described in *The Hunger Games* novel written by Suzanne Collins.

E. Significance of Study

The genre analysis is important to be studied here because the novel shows very strong dystopian fiction genre. Besides that through this research, the writer

hopes that the result of the research would give some benefits for the reader who is interested to understand and to know more about dystopian fiction. And it also can be used for the students of English Literature Department or anyone who loves dystopian fiction as one of the addition of the reference in studying dystopian fiction.

F. Reseach Methodology

1. Method of Study

In this research, the writer uses the qualitative method in which the writer tries to describe and reveal the Dystopian Fiction genre in *The hunger Games novel* by Suzzane Collins as the main data to be analysed through some related elements of novel namely plot, character and setting which build the genre.

2. Instrument of Research

The instrument which is used here is the writer himself as the main instrument in collecting the data needed through many ways such as collecting, reading, identifying, and giving other important notes to the date source.

3. Technique of Data Analysis

The collected data are analyzed by the intrinsic elements of novel and the Dystopian Fiction genre definition. These approaches are applied to reveal the working of Dystopian Fiction genre in the novel. The data are taken from the novel. The writer analyzes and compares the working of plot, character and setting according to the intrinsic elements of novel and

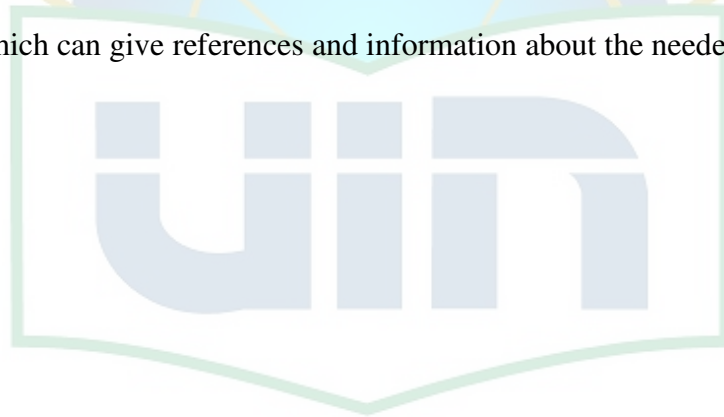
the theory of Dystopian Fiction Genre then finding out the works of the elements in showing and building the genre.

4. Unit of Analysis

Unit of analysis is *The Hunger Games* novel written by Suzanne Collins. It was published first in 2008 by Scholastic Press, United States.

5. Time and Place of the Research

The writer had begun the research when the writer studied at ninth semesters at English and Literature Department of Adab and Humanities faculty, State Islamic University Syarif Hidayatullah Jakarta. Moreover, the research is located at Adab and Humanities faculty, main library of State Islamic University Syarif Hidayatullah Jakarta and other libraries, which can give references and information about the needed material.



CHAPTER II

THEORITICAL FRAMEWORK

A. The Intrinsic Elements of Novel

When we speak of fiction, most of us referring to the short story and the novel, the two genres that have dominated Western literary culture since the late eighteenth century. As James and Jaffrey explain, “the term fiction refers to any narrative, in prose or in verse, that is wholly or in part the product of imagination.” In this study the writer will analyse novel which is known as long prose narrative that describes fictional characters and events. Furthermore, Encyclopedia Britannica explains that novel is an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting.¹ To create a fictional world that seems real to the reader, novelists use five main elements: plot, characters, conflict, setting, and theme. But in this study, the writer will use some of the intrinsic elements of novel such as plot, character, and setting.

1. Plot

Plot is what happens in a story or novel, and why it happens. It is the novel's story. Therefore, when a reader describes the plot of a novel, the reader should describe both what happens to the characters and the meaning of

¹ Novel. *Student and Home Edition*. (Chicago: Encyclopedia Britannica, 2009). Accessed on April 7th 2013

these events.² Many fictional plots turn on a conflict, or struggle between opposing forces, that is usually resolved by the end of the story. Typical fictional plots begin with exposition that provides background information we need to make sense of the action that describes the setting and that introduces the major characters; these plots develop a series of complication or intensifications of the conflict may reach a climax or turning point, a moment of greatest tension. According to Tore Boekmann in *The Art of Fiction*, “A plot is a purposeful progression of events. Such events must be logically connected, each being the outgrowth of the preceding and all leading up to a final climax.”³

2. Character

The term *character* applies to any individual in literary work. For purposes of analysis, characters in fiction are customarily described by their relationship to plot, by the degree of development they are given by the authorm and by wheter or not they undergo significant character change.⁴ Not all characters in a novel are created equal. Some characters are important to the story and will demand a great deal of your time and attention. Others might appear in just a single scene. A typical novel contains dozens, even hundreds of characters. In fictional literature, authors use many different types of characters to tell their stories. Different types of characters fulfill different roles in the narrative process.

² Madden David. "Novel." Microsoft® Encarta® 2009 [DVD]. Redmond, WA: Microsoft Corporation, 2008. Accessed on April 7th 2013

³ Tore Boekmann. 2000. *The Art of Fiction: A Guide for Readers and Writers*. (London: Pinguin Group Ltd), p. 22

⁴ James H. Pickering. 1981. *Concise Companion to Literature*. (New Yok: Macmillan Publishing), p. 24

Characters in fiction can be conveniently classified as major and minor, static and dynamic. The major, or central, character of the plot is the protagonist; his opponent, the character against whom the protagonist struggles or contends is the antagonist. The protagonist is usually easy to identify: he or she is the essential character without whom there would be no plot in the first place. It is the protagonist's fate (the conflict or problem being wrestled with) on which the attention of reader is focused. And then, there are also characters in fiction who are either "round" and "flat." *Flat* characters are those who embody or represent a single characteristic, trait, or idea, or at most a very limited number of such qualities. Flat characters are usually minor actors in the novels and stories in which they appear, but not always so. *Round characters* are just the opposite. They embody a number of qualities and traits and are complex multidimensional characters of considerable intellectual and emotional depth who have capacity to grow and change. Character in fiction can also be distinguished on the basis of whether they demonstrate the capacity to develop or change as the result of their experiences. *Dynamic characters* exhibit this capacity; static characters do not. Static characters leave the plot as they entered it, largely uncoupled by the events that have taken place.⁵

Characterization is the representation of persons in NARRATIVE and dramatic works.⁶ In presenting and establishing character, an author has two basic methods or techniques at his disposal. One method is *telling*, which relies on exposition and direct commentary by the author. In telling—a method preferred

⁵ *Ibid*, p. 24-26.

⁶ Chris Baldick. 2001. *The Concise Oxford Dictionary of Literary Terms*. (New York: Oxford University Press), p. 37

and practiced by many older fiction writers—the guiding hand of the author is very much in evidence. We, as the readers, learn and look only at what the author calls to our attention. The other method is the indirect, dramatic method of *showing*, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions. With showing, much of the burden of character analysis is shifted to the reader, who is required to infer character on the basis of the evidence provided in the narrative.⁷

In short, we approach fictional characters with the same concerns with which we approach people. We need to observe their actions, to listen to what they say and how they say it, to notice how they relate to other characters and how other characters respond to them, especially about to what they say to each other. To make inferences about characters, we look for connections, for links and clues to their functions and significances in the story. In analyzing a character or characters' relationships (and fictional characters almost always exist in relation to one another) we relate one act, one speech, one physical detail to another until we understand the character.⁸

3. Setting

Fiction can be defined as character in action at a certain time and place. Now we turn our attention to *setting*, a term that, in its broadest sense, encompasses both the physical locale that frames the action and the time of day or year, the climactic conditions, and the historical period during which the action

⁷James H. Pickering (1981), *op.cit.* 24

⁸Robert DiYanni. 2004. *Literature: Approaches to Fiction, Poetry, and Drama*. (New York: McGraw Hill), p. 54

take place. At its most basic, setting helps the reader visualize the action of the work.⁹

Writers tend to describe the world they know, its sights and sounds, its colors, textures and accents. Stories come to life in a place, rooted in the soil of a writer's memories. This place or location of a story's action along with the time in which occurs is its setting. For writers like James Joyce and William Faulkner; setting is essential to meaning. Functioning as more than a simple backdrop for action, it provides a historical and cultural context that enhances our understanding of the characters. Setting is important for an additional reason. It symbolizes the emotional state of the characters.¹⁰

4. Theme

Theme is a salient abstract idea that emerges from a literary work's treatment of its subject-matter; or a topic recurring in a number of literary works. While the subject of a work is described concretely in terms of its action (e.g. 'the adventures of a newcomer in the big city'), its theme or themes will be described in more abstract terms (e.g. love, war, revenge, betrayal, fate, etc.). The theme of a work may be announced explicitly, but more often it emerges indirectly through the recurrence of *MOTIFS.¹¹

Themes is one of those critical terms that mean very different things to different people. To some, who think of literature mainly as a vehicle of teaching, preaching, propagating a favorite idea, or encouraging some form of correct conduct, theme may mean the moral or lesson that can be extrapolated from the

⁹ James H. Pickering (1981), *op.cit.* 37

¹⁰ Robert DiYanni, *op.cit.* 60

¹¹ Chris Baldick. (2001), *op.cit.* p. 258

work. Theme is also used sometimes to refer to the basic issue, problem, or subject with which the work is connected. Or we may speak of theme as a familiar pattern or motif that occurs again and again in literature. In literature, theme is the central idea or statement about life that unifies and controls the total work. By this definition, then, the theme is not the issue, or problem, or subject with which the work deals. It is the author's way of communicating and sharing ideas, perceptions, and feelings with his readers or, as is so often the case, of probing and exploring with them the puzzling questions of human existence.¹²

B. Theory of Genre

Genre, the French term for a type, species, or class of composition. A literary genre is a recognizable and established category of written work employing such common conventions as will prevent readers or audiences from mistaking it for another kind. Much of the confusion surrounding the term arises from the fact that it is used simultaneously for the most basic modes of literary art (Lyric, Narrative, dramatic); for the broadest categories of composition (poetry, prose fiction), and for more specialized sub-categories, which are defined according to several different criteria including formal structure (Sonnet, Picaresque Novel), length (Novella, Epigram), intention (Satire), effect (Comedy), origin (Folktale), and subject-matter (Pastoral, Science Fiction). While some genres, such as the pastoral Elegy or the Melodrama, have numerous conventions

¹² James H. Pickering (1981), *op.cit.* 61

governing subject, style, and form, others—like the Novel—have no agreed rules, although they may include several more limited Sub-genres.¹³

Genres are often divided into sub-genres. Literature, for instance, is divided into three basic kinds of literature, classic genres of Ancient Greece, poetry, drama, and prose. Poetry may then be subdivided into epic, lyric, and dramatic. Subdivisions of drama includes for most comedy and tragedy, while e.g comedy itself has subgenres, including farce, comedy of manners, burlesque , satire, and so on. However, any of these terms would be called "genre", and its possible more general terms implied.¹⁴

To be even more flexible, hybrid forms of different terms have been used, like a prose poem or a tragicomedy. Science Fiction has many recognized subgenres; a science fiction story may be rooted in real scientific expectations as they are understood at the time of writing (see Hard science fiction). A more general term, coined by Robert A. Heinlein, is "speculative fiction," an umbrella term covering all such genres that depict alternate realities. Even fiction that depicts innovations ruled out by current scientific theory, such as stories about or based on faster- than light travel, are still science fiction, because science is a main subject in the piece of art.¹⁵

1. Dystopian Fiction As One of Subgenres of Science Fiction

From those genres of fiction were born the subgenre as it has been explained above. Here, the writer will give more explanation about it. Joyce G.

¹³ Chris Baldick. (2001), *op.cit.* p. 104-105

¹⁴ Leila Borges. *British Literature & American Literature*. (Brazil: Univer Cidade), p. 21

¹⁵ *Ibid*

Saricks on *The Readers Advisory Guide to Genre Fiction 2nd ed* divided fiction work into four parts:

Part 1. Adrenaline Genres (Adventure, Romantic Suspense, Suspense, Thrillers)

Part 2. Emotions Genres (Gentle Reads, Horror, Romance, Women's Lives and Relationships)

Part 3. Intellect Genres (Literary Fiction, Mysteries, Psychological Suspense, Science Fiction)

Part 4. Landscape Genres (Fantasy, Historical Fiction, Westerns)

There are some subgenres in Science Fiction and one of them is dystopian fiction and to get more information about the subgenre of science fiction, Mark Ball says: "The world of science fiction is epic and incredibly complex. The genre can be divided into dozens of subgenres, each with their own distinctive themes, styles and attributes, (see the appendix)."¹⁶ So before we begin to discuss more about it, firstly, the writer will explain about science fiction.

Although it seems that every genre overlaps others at some point, this problem is so pronounced with Science Fiction that even the experts disagree when they try to do something as basic as define it. As a basic definition, it is probably safe to say that Science Fiction posits worlds and technologies which *could* exist. Science, rather than magic, drives these speculative tales, and the science must be accurate and true to key axioms of Newtonian (classical) and relativistic physics. The following explanations of the characteristics of the genre

¹⁶ <http://www.scifilists.com/science-fiction-subgenre/>. Accessed on June 17th 2013

will expand on this definition. Of course, each reader will bring his or her own definition to any discussion of books that fall within the Science Fiction genre—especially in this genre in which readers are vocal and opinionated.¹⁷

2. Science Fiction and Dystopian Fiction Genre’s Characteristics

a. Science Fiction Genre’s Characteristics

a. Story Line

Science Fiction is speculative fiction that appeals to the reader’s intellect. As Betty Rosenberg suggested in the first edition of *Genrelecting*, “Science fiction has been labeled a fiction of questions such as: What if ...?, If only...?, If this goes on...?. Questions such as these characterize the premise behind these books. As speculative fiction, these books consider moral, social, and ethical issues while exploring philosophical, technical, and intellectual questions. Science Fiction is a fertile ground for the discussion of challenging and often controversial issues and ideas, and authors use it expressly for that purpose. Science Fiction introduces an almost overwhelming richness of concepts and ideas. Other fiction genres may also raise difficult questions, but in Science Fiction, authors take a precept, perception, or idea and explore it, often in a setting outside our own world or in a future time, but certainly out of everyday contexts. A further level requires the reader to consider philosophical issues, such as moral and social questions about society, as well as more general questions about power and authority.¹⁸

¹⁷ Joyce G. Saricks. 2009. *The Readers Advisory Guide to Genre Fiction 2nd ed.* (Chicago: American Library Association), p. 244-245

¹⁸ Joyce G. Saricks. (2009), *op.cit.* p. 245-246

Although telling a good story is clearly the aim of most books in all genres, here the authors emphasize creating inviting stories in which to make the ideas they promote interesting and accessible. Some titles are cinematic, and readers can readily imagine these books as movies or television series, as, in fact, some of them are. Look at Lois McMaster Bujold's series featuring Miles Vorkosigan, physically weak and deformed, who must continually prove his military prowess and acumen to keep his position as a rising military leader on Barrayar. This ongoing series features Bujold's characteristic wit and even romantic touches, as we follow Miles's exploits, always confident that he will survive threats to his reputation as well as his life.¹⁹

Removing readers from what is safe and known forces them to think differently when considering the available possibilities, to see things as they might be to consider "what if," not just what is or what they know. This otherness of time, place, or reality is crucial to the appeal of Science Fiction. The reader is taken from the known world to the unknown, to another world or time..²⁰

b. Frame/ Setting

Science Fiction is consistently evocative and visual. It is not surprising that the Golden Age of Science Fiction, its first real flush of popularity, was also the age of radio, a time when listeners were accustomed to using their imagination to visualize settings, characters, and events. In Science Fiction, authors create and populate new and alternative worlds, and they have to be able to describe the alien

¹⁹ *Ibid*, p. 246

²⁰ *Ibid*, p. 246-247

nature of the worlds they create and the beings that inhabit them to place us there.²¹

It goes without saying that technical and scientific details are also an important part of the genre's appeal. However, there is a great deal of current Science Fiction in which hard science, hardware, and technology, although important, do not dominate the novels as they did in the 1950s, when scientifically accurate technology was the key to most Science Fiction. It came as a surprise to me to realize that one need not have an extensive scientific background to understand and enjoy much of what is currently being written in the genre. Even writers of so-called Hard Science Fiction add enough plot and frame to make their novels understandable to the science-challenged, following the tradition largely established by Isaac Asimov, who had a gift for integrating ideas into stories that could be appreciated on several levels. In the same vein, Robert Charles Wilson relies heavily on scientific detail in his award-winning *Spin* and its sequel *Axis*, but the stories also depend on richly developed characters (including inscrutable aliens) and plot elements familiar to Thriller readers so that scientific knowledge is not crucial in appreciating these titles.²²

c. Style/ Language

Readers of Science Fiction shouldn't be surprised to discover the diverse styles employed by writers in this genre. For example, in Cyberpunk (those cynical tales of a negative high-tech future in which humans are not necessarily the highest life-forms, science may not be our salvation, and somehow

²¹ *Ibid*

²² *Ibid*, p. 247-248

the universe has gone awry), which emerged in the late 1980s, language was idiomatic, jargon-filled, and often incomprehensible to the uninitiated at first glance. The otherness of the worlds or futures in which these books were set was underlined by the disorienting effect of the language. In fact, the use of language seemed sometimes to create a kind of word game or wordplay, another aspect of Cyberpunk's appeal. We have to be "in the know" to understand and relate to the language. Neal Stephenson, the natural heir to William Gibson and the Cyberpunk tradition, is known both for his unique style and flamboyant language. He artfully combines Literary Fiction's language and style with Historical and Science Fiction in his Baroque Cycle, which explores scientific thought and personages in the early eighteenth century (*Quicksilver* is the first).²³

Writing styles run the gamut in this genre. In *The Carpet Makers* Andreas Eschbach employs a stylized language that gives the feel of a parable to his far-future tale.⁹ Octavia E. Butler's elegant, lyrical writing contrasts with Robert Sawyer's more conversational, sometimes slapdash style. All relate fascinating science fiction tales, but readers may be more attracted to the language and style of one and less fond of another.²⁴

d. Tone/ Mood

There is a wide range of tone in this "otherness" in which Science Fiction is set. There's the adjective-rich, romantic tone of Catherine Asaro and Anne McCaffrey, the wacky exuberance of Douglas Adams and the humor of Robert Asprin, the jaunty tone of Joe Haldeman's *The Accidental Time Machine*,

²³ *Ibid*

²⁴ *Ibid*

contrasted with the dramatic, thoughtful tone projected in the novels of Kathleen Ann Goonan and Kim Stanley Robinson.²⁵

As does the language in some Science Fiction, the tone also plays on the genre's appeal to the intellect. Tone may disorient (or reorient) readers, taking them outside their comfort zones and forcing them to reimagine situations and events in other contexts. In Ian McDonald's *Brasyl*, for example, the edgy, violent, bleak tone flows through all three time periods—1732, 2006, and 2030—and intensifies the effect of the issues raised in this nonlinear story. Conversely, emulating the tone of Victorian-era authors helps bring readers into the world and times of Tarzan in Philip José Farmer's fictional biography, *Tarzan Alive: A Definitive Biography of Lord Greystoke*.²⁶

e. **Characterization**

Science Fiction focuses on ideas and setting. The moral, social, and philosophical questions considered in the genre are woven into the story line and are often pursued through the action, situations, and events rather than through characters. Although attention is paid to characterizations in the more literary end of the genre, generally the issues, story, and frame are emphasized more. In his numerous Alternative History series, Harry Turtledove creates an elaborately detailed alternate Earth, rich in characters that are not quite right and story lines that are just a little off from what we know to be fact. The intellectual satisfaction of sorting out his puzzles is great, and readers marvel at the universe he has created, but despite the somewhat familiar characters, these novels are about ideas, not people.²⁷

²⁵ *Ibid*, p. 249

²⁶ *Ibid*

²⁷ *Ibid*

On the other hand, the variety of characters makes Science Fiction an excellent source of books about “others.” Whereas other genres have expanded to include multicultural protagonists as well as gay and lesbian characters, Science Fiction has long been a place to find these characters—and almost any type one can imagine. Characters may not dominate here, but they certainly come in a wide enough variety of sizes, shapes, colors, motivations, histories, and beliefs to appeal to and to intrigue a broad spectrum of readers. And, as in Mysteries, readers follow characters throughout a series.²⁸

In Conclude, the Characteristics of Science Fiction are:

1. This is speculative fiction, frequently set in the future. It explores moral, social, intellectual, philosophical, and/or ethical questions against a setting outside of everyday reality.
2. Setting is crucial and invokes otherness of time, place, and/or reality. Both the physical setting of the story and the inherent technical and scientific detail create this essential frame.
3. From the jargon of Cyberpunk to the lyrical language of some classic tales, Science Fiction offers a range of styles and language crafted to suit the story line and to reinforce the intellectual and speculative nature of the genre.
4. Titles reflect a wide range of tone or mood from dark to comic. Tone is often used to disorient readers and to highlight the issues considered.

²⁸ *Ibid*, p. 249-250

5. Authors use characters to underscore issues and atmosphere. Aliens and otherworldly creatures emphasize the otherness of these stories.

b. Dystopian Fiction Genre's Characteristics

Dystopia [dis-toh-pia], a modern term invented as the opposite of *UTOPIA, and applied to any alarmingly unpleasant imaginary world, usually of the projected future. The term is also applied to fictional works depicting such worlds. A significant form of *SCIENCE FICTION and of modern *SATIRE, dystopian writing is exemplified in H. G. Wells's *The Time Machine* (1895), and George Orwell's *Nineteen Eighty-Four* (1949).²⁹

Adams describes dystopia as an unfavorable society in which to live, coming from the Ancient Greek roots *dys-* and *-topia*, which mean "bad" and "place to live" respectively. Dystopia is the antithesis of Utopia.

"In a dystopian story, society itself is typically the antagonist; it is society that is actively working against the protagonist's aims and desires. This oppression frequently is enacted by a totalitarian or authoritarian government, resulting in the loss of civil liberties and untenable living conditions, caused by any number of circumstances, such as world overpopulation, laws controlling a person's sexual or reproductive freedom, and living under constant surveillance (Adams, 2011)."³⁰

According to Sarah Ward about the characteristics of dystopian fiction, "dystopian fiction is about characters struggling to live in oppressive societies. Often the characters lack human rights and suffer through war, violence, hunger, and catastrophic environmental conditions."³¹

²⁹ Chris Baldick. (2001), *op.cit.* p. 74

³⁰ <http://libraryschool.libguidescms.com/content.php?pid=325261&sid=2662137> accessed on April 23rd 2013

³¹ Sarah Ward. 2009. *Catching Fire by Suzanne Collins Teacher's Edition*. U.S: JLG reading Guide publishing), p. 5

The following is a list of common traits of dystopian fiction, although it does not mean definitive. Most literature includes at least a few of the following:

- A hierarchical society where divisions between the upper, middle and lower class is definite (Caste system).
- A state which ruled by an upper class with few democratic ideals.
- Loss of individual freedom, because the government using a penal system that lacks due process laws and often employs psychological or physical torture.
- Constant surveillance by state police agencies.
- A standard of living among the lower and middle class that is generally poorer than in contemporary society.
- There is the inequality between the rich and the poor.
- Because dystopian literature takes place in the future, it often features technology more advanced technology than that of contemporary society.³²
- A back story of a natural disaster, war, revolution, uprising, spike in overpopulation or some other climactic event which resulted in dramatic changes to society.
- The citizens of dystopian societies often live in fear because they always feel monitored, shadowed, chased, betrayed or manipulated by the ruler.³³

³² <http://www.netcharles.com/orwell/articles/col-dystopia.htm> accessed on April 25th 2013

³³ http://hem.passagen.se/replikant/dystopia_characteristics.htm accessed on April 25th

- The protagonist often asks questions about the existing social and political systems.³⁴
- However, the story is often (but not always) unresolved.³⁵
- The leitmotif of dystopias has always been oppression and rebellion.³⁶



³⁴

<http://facweb.northseattle.edu/jclapp/Children's%20Literature/Discussion%20Questions/Dystopias%20Characteristics.htm> accessed on April 27th 2013

³⁵ <http://www.newworldencyclopedia.org/entry/Dystopia> accessed on June 28th 2013

³⁶ http://hem.passagen.se/replikant/dystopia_characteristics.htm accessed on July 14th

CHAPTER III

RESEARCH FINDINGS

In this chapter, the writer will analyse the characteristics of dystopian fiction as one of subgenres in Science Fiction to answer the research question “How are the characteristics of dystopian fiction genre described in *The Hunger Games* novel by Suzanne Collins through the plot, character and setting?”

A. The Plot of *The Hunger Games*

Suzanne Collins on her interview with James Blasingame says that the inspiration for *The Hunger Games* came from reality television programs. On one channel she observed young people competing on a reality show against each other for money. Furthermore, television news coverage of real events has played a very important role in her life. Her father was an American Soldier. When her father was in Vietnam, her mother tried very hard to protect her from the television news, which at that time there were so many news about the fate of American soldiers. Nevertheless, she saw it one day and was frightened and shocked to imagine that her father was in the war where so many Americans were dying. The sense of loss that Collins developed through her father’s service in the Vietnam War influence the story she wrote. The two events in her life became the ideas for her novel.¹

¹ James Blasingame, “*Journal of Adolescent & Adult Literacy*”, Vol. 52, No. 8 (May, 2009), p. 726-727. <http://www.jstor.org/stable/27654337>, accessed on July 14th 2013

1. The Exposition

Chris Baldick on *The Concise Oxford Dictionary of Literary Terms* defines that exposition is the opening part of a play or story, in which the readers are introduced to the characters and their situation, often by reference to preceding events.² The exposition of *The Hunger Games* is not different from the exposition of a conventional plot. It begins with the introduction of the character.

When I wake up, the other side of the bed is cold. My fingers stretch out, seeking Prim's warmth but finding only the rough canvas cover of the mattress. She must have had bad dreams and climbed in with our mother. Of course, she did. This is the day of the reaping. My little sister, Prim, curled up on her side, cocooned in my mother's body, their cheeks pressed together (Collins 2008, 3)

The narrator tells about her sister who was not in her bed when she woke up in the morning. She creates a fore shadowing about the event that is going to happen that frighten her sister "the reaping." The word which later in novel means the tribute selection process for the Hunger Games. It frightens every children in their district especially the ones who get their turn for the first time.

The sense of fear is showed in the beginning of the novel. It is not only Katniss' sister who feels this kind of feeling but also most people who live in all districts in Panem feel the same. Although, the participants in the Hunger Games are only kids between the age of twelve to eighteen, all people who have son, daughter, sister, or brother will be afraid of losing people they loved.

Even though trespassing in the woods is illegal and poaching carries the severest of penalties, more people would risk it if they had weapons. My father could havemade good money selling them, but if

² Chris Baldick. 2001. *The Concise Oxford Dictionary of Literary Terms*. (New York: Oxford University Press), p. 90

the officials found out he would have been publicly executed for inciting a rebellion. (Collins 2008, 5).

Katniss always sneaks out of her district. She goes hunting with Gale in District 12 of Panem. It goes through Katniss' day to day life. They hunt almost every day. They are hunting because they need to get food and money to keep their family life. Hunting itself is against the law, which makes it very difficult for the lower class to eat. And then, She explains that weapons are not allowed in Panem. If the government had realized that her father was creating bows and arrows for hunting, they would have executed him.

When I was younger, I scared my mother to death, the things I would blurt out about District 12, about the people who rule our country, Panem, from the far-off city called the Capitol. Eventually I understood this would only lead us to more trouble. So I learned to hold my tongue and to turn my features into an indifferent mask so that no one could ever read my thoughts (Collins 2008, 6)

As in most dystopian fiction stories, speaking or acting against the government in any way is punishable by death. If Seam members are caught doing this thing, they will be executed. The quotation above shows the reader that how the people of Seam live in fear because of the authoritarian government, the Capitol.

The exposition creates fear atmosphere in the beginning of the novel. It tells about a bad dream that Katniss's sister had. A strange incident in the morning when she woke up to find her little sister, Prim Rose Everdeen. She finds that she had left the bed they share and curled up next to their mother. In dystopian fiction, people who live in fear because of the totalitarian government is

one of characteristics of this genre that revealed in the exposition of *The Hunger Games*. Furthermore, they show the differences of this genre story.

2. The Rising Actions

The complication, which is sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified as it told by James H. Pickering in *Concise Companion to Literature*.³

There are several conflicts in the novel created by the Suzanne Collins. They are general questions about society, power and authority. For example, the conflict is about the inequality between the rich and the poor in the reaping system of the Hunger Games. This conflict triggered by a sense of injustice that happens in all of districts in the country of Panem, especially at district 12 where Katniss and her family live. This is the quotation.

The reaping system is unfair, with the poor getting the worst of it. You become eligible for the reaping the day you turn twelve. That year, your name is entered once, at thirteen, twice. And so on and so on until you reach the age of eighteen, the final year of eligibility, when your name goes into the pool seven times. That's true for every citizen in all twelve districts in the entire country of Panem. (Collins 2008, 12-13)

Katniss tells that every year, each district must supply through a lottery process two Tributes, both age twelve to eighteen one male and one female, who are forced to fight to the death in a large outdoor arena until one

³ James H. Pickering. 1981. *Concise Companion to Literature*. (New York: Macmillan Publishing), p. 17

victor remains. She explains that children at age twelve, their name is entered into the drawing once and when they are at thirteen, is entered twice and so on up until age eighteen. Another example about this conflict is showed in the quotations below.

But, here's the catch. Say you are poor and starving as we were. You can opt to add your name more times in exchange for tesserae. Each tessera is worth a meager year's supply of grain and oil for one person. You may do this for each of your family members as well. So, at the age of twelve, I had my name entered four times, once, because I had to, and three times for tesserae for grain and oil for myself, Prim, and my other. In fact, every year I have needed to do this. And the entries are cumulative. So now, at the age of sixteen, my name will be in the reaping twenty times. Gale, who is eighteen and has been either helping or single-handedly feeding a family of five for seven years, will have his name in forty-two times. You can see why someone like Madge, who has never been at risk of needing a tessera, can set him off. The chance of her name being drawn is very slim compared to those of us who live in the Seam. Not impossible, but slim. And even though the rules were set up by the Capitol, not the districts, certainly not Madge's family, it's hard not to resent those who don't have to sign up for tesserae. (Collins 2008, 13)

The narrator explains that the poor people in Panem can choose to have their name entered again in exchange for a tesserae, a year supply of grain and oil for one person. Most children of poor families have to take tesserae to survive, so the children of poor families have more entries in the reaping. On the other side, children of wealthy families do not have to do this. The children of the poor end up having their names entered numerous times. Katniss, who is sixteen, will have her name in twenty times and Gale, who is eighteen, will have his in forty-two times. The tesserae system makes the poor in District 12 more vulnerable during the reaping. This system is a blatant poor tax, ensuring that the

poor can never crawl from their poverty. The next example of this issue is the way the tributes are selected for the Games.

The exceptions are the kids from the wealthier districts, the volunteers, the ones who have been fed and trained throughout their lives for this moment. The tributes from 1, 2, and 4 traditionally have this look about them. It's technically against the rules to train tributes before they reach the Capitol but it happens every year. In District 12, we call them the Career Tributes, or just the Careers. And like as not, the winner will be one of them. (Collins 2008, 93)

The Career Tributes are from richer districts who are trained from birth with the expectation they will compete in the Games. They who become the Career Tributes tend to have an additional advantage, because they are often trained to take part in the Games and volunteer to do so. These trained tributes, which the narrator refers to as Career Tributes, are generally bigger, stronger, and better prepared for the tribulations of *The Hunger Games* than those poor tributes selected by chance. They are consequently more likely to survive. For these rich tributes, it is an honor to compete in the Games, while for the poor tributes it is essentially a death sentence. The final example of this conflict is when Primrose gets her name drawn to go into the games by the lottery system that decides which children become Tributes.

It's time for the drawing. Effie Trinket says as she always does, "Ladies first!" and crosses to the glass ball with the girls' names. She reaches in, digs her hand deep into the ball, and pulls out a slip of paper. The crowd draws in a collective breath and then you can hear a pin drop, and I'm feeling nauseous and so desperately hoping that it's not me, that it's not me, that it's not me. Effie Trinket crosses back to the podium, smooths the slip of paper, and reads out the name in a clear voice. And it's not me. It's Primrose Everdeen. "I volunteer!" I gasp. "I volunteer as tribute!" "It's time to choose our boy tribute!" Clearly hoping to contain her tenuous hair situation, she plants one hand on her head as she crosses to the ball that contains the boys' names and grabs the first slip she

encounters. She zips back to the podium, and I don't even have time to wish for Gale's safety when she's reading the name. "Peeta Mellark." Peeta Mellark! (Collins 2008, 20-25)

Prim is just twelve years old who has difficulty with any kind of suffering or violence. Katniss, her older sister, is four years older and very protective of her little sister. So without hesitation, she volunteers to take her sister place. Actually, volunteering in the Hunger Games never happens before, but the Gamesmakers allow her to be the Tribute. The reason she volunteers is, of course, to save her. Her love for her sister and her mother is what helps her to stay strong as a provider for the family. When the time to select the name of boy Tribute comes, she hopes that it would be Gale's name. But in fact, the male Tribute chosen to represent District 12 in the Hunger Games is Peeta Mellark, her friend at school. His father is the merchant class of the district.

The Raising action in *The Hunger Games* contains some conflicts triggered by a sense of injustice. This action occurred during the years in Panem and there was not one of the people who lived there tried to question or even resist this condition. It makes Katniss, who is also the main character in this story tries to question and oppose the existing system by volunteering herself to change Prim's position as a Tribute. The sense of inequality between the rich and the poor in the novel also makes the readers feel the sense of dystopian fiction inside the story.

3. The Climax

The crisis (also referred to as the climax) is that moment at which the plot reaches its point of the greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution.⁴

In *The Hunger Games*, the climax is made in the greatest tension. This moment happens when the Gamemakers change the rule of the *Hunger Games* which also shows the inequality. Here are the quotations.

Claudius Templesmith's voice booms down from overhead, congratulating the six of us who remain. But he is not inviting us to a feast. He's saying something very confusing. There's been a rule change in the Games. A rule change! That in itself is mind bending since we don't really have any rules to speak of except don't step off your circle for sixty seconds and the unspoken rule about not eating one another. Under the new rule, both tributes from the same district will be declared winners if they are the last two alive. Claudius pauses, as if he knows we're not getting it, and repeats the change again. The news sinks in. Two tributes can win this year. If they're from the same district. Both can live. Both of us can live. Before I can stop myself, I call out Peeta's name.

The star-crossed lovers . . . Peeta must have been playing that angle all along. Why else would the Gamemakers have made this unprecedented change in the rules? For two tributes to have a shot at winning, our "romance" must be so popular with the audience that condemning it would jeopardize the success of the Games. (Collins 2008, 240-242)

Suddenly trumpets sound, signaling an announcement. Katniss expects a feast, which is a tactic the Gamemakers have used in the past to lure the Tributes into the same area for a fight. But instead they announce a rule change. Under the new rule, Tributes from the same district will both be declared winners if they are the last two left alive. She realizes that she and Peeta can both survive. The reason why the Gamemakers change the rule is because they want to make the Hunger Games more interesting to the viewers. The Tributes who have their

⁴ *Ibid*

partner with them like Katniss and Peeta also Cato and Clove are of course very happy and going to take advantage of the rule change. This will give hope to district 12 and district 2 because they have a big chance to win the games and come home. But on the other side, the Tributes who are left, Thresh and Foxface, will think that the rule is completely unfair. They have a less chance of winning because if they found the Tributes from district 12 or district 2, it will be a two on one fight.

The leitmotif of dystopian fiction has always been oppression or rebellion and triggered by a sense of injustice. The quotations below show the readers how Katniss and Peeta fight against the Capitol. They both want to show them that they can not have their rights over themselves. Here are the quotations.

*Cato just laughs. "Shoot me and he goes down with me."
As if in a last-ditch effort, Peeta raises his fingers, dripping with blood from his leg, up to Cato's arm. Instead of trying to wrestle his way free, his forefinger veers off and makes a deliberate X on the back of Cato's hand. Cato realizes what it means exactly one second after I do. I can tell by the way the smile drops from his lips. But it's one second too late because, by that time, my arrow is piercing his hand. He cries out and reflexively releases Peeta who slams back against him. For a horrible moment, I think they're both going over. I dive forward just catching hold of Peeta as Cato loses his footing on the blood-slick horn and plummets to the ground.
The cannon fires in answer. "Then we won, Katniss," he says hollowly. (Collins 2008, 330-334)*

Cato begins strangling Peeta in a headlock. He threatens that if Katniss shoots him, Peeta will go over the side too. She does not know what to do. Her arrows are useless. Therefore, he draws an "X" on Cato's hand and she correctly interprets as meaning that Cato's hands are not shielded. She shoots an arrow into Cato's hand and causes him to fall over. He is being torn to bits by the

wolves. She fires him again and they can hear he is slowly dying and moaning.

The cannon sounds and the mutations leave, but still the Games do not end.

Claudius Templesmith's voice booms into the arena. "Greetings to the final contestants of the Seventy-fourth Hunger Games. The earlier revision has been revoked. Closer examination of the rule book has disclosed that only one winner may be allowed," he says. "Good luck and may the odds be ever in your favor." I stare at Peeta in disbelief as the truth sinks in. They never intended to let us both live. This has all been devised by the Gamemakers to guarantee the most dramatic showdown in history. And like a fool, I bought into it. "If you think about it, it's not that surprising," he says softly. (Collins 2008, 336)

Suddenly, Claudius Templesmith announces that the modified rule of the Hunger Games is no longer exists. Peeta tells Katniss to shoot him, but she can not do that. Then, she realizes that the Gamemakers will not allow both of them to die. So she grabs the red poisonous berries that killed old Foxface. Peeta gets her idea, and they both take some in their hand. It is tragic lover suicide time. He kisses her and then they start to put them in their mouth. Then suddenly, the voice of the announcer shouts for them to stop and announces that they are the winners of the Seventy-Fourth Hunger Games.

"Listen," he says pulling me to my feet. "We both know they have to have a victor. It can only be one of us. Please, take it. For me." And he goes on about how he loves me, what life would be without me but I've stopped listening because his previous words are trapped in my head, thrashing desperately around. We both know they have to have a victor. Yes, they have to have a victor. Without a victor, the whole thing would blow up in the Gamemakers' faces. They'd have failed the Capitol. Might possibly even be executed, slowly and painfully while the cameras broadcast it to every screen in the country

"Trust me," I whisper. He holds my gaze for a long moment then lets me go. I loosen the top of the pouch and pour a few spoonfuls of berries into his palm. Then I fill my own. "On the count of three?" Peeta leans down and kisses me once, very gently. "The count of three," he says. We stand, our backs pressed together, our empty hand slocked tight. "Hold them out. I want everyone to see," he says. I

spread out my fingers, and the dark berries glisten in the sun. I give Peeta's hand one last squeeze as a signal, as a goodbye, and we begin counting. "One." Maybe I'm wrong. "Two." Maybe they don't care if we both die. "Three!" It's too late to change my mind. I lift my hand to my mouth, taking one last look at the world. The berries have just passed my lips when the trumpets begin to blare.

The frantic voice of Claudius Templesmith shouts above them. "Stop! Stop! Ladies and gentlemen, I am pleased to present the victors of the Seventy-fourth Hunger Games, Katniss Everdeen and Peeta Mellark! I give you — the tributes of District Twelve!" (Collins 2008, 337-338)

. The climax of *The Hunger Games* is the Capitol's concession of allowing two Tributes winners after declaring there would only be one makes the Capitol look weak. More specifically, it makes them look as if they have lost control of their power. Katniss performs the greatest act of rebellion against the Capitol when she has the idea for her and Peeta to eat the poisonous berries. The climax of *The Hunger Games* shows an act of oppression or rebellion from the protagonist which is triggered by a sense of injustice that she has been through for many years.

4. The Falling Actions

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.⁵ In *The Hunger Games*, the falling action has no different meaning with the conventional plot, but there is the sense of dystopian in it. It creates fear atmosphere on how Katniss feels so worried about the safety of herself, Peeta, Gale, and her family after the end of the Hunger Games.

⁵ *Ibid*

It is not only Katniss but also all people she cares will be punished if she can not pretend that she and Peeta are really in love and they do not responsible for the things they did in the arena. Here are the quotations.

How about a hug for luck?" Okay, that's an odd request from Haymitch but, after all, we are victors. Maybe a hug for luck is in order. Only, when I put my arms around his neck, I find myself trapped in his embrace. He begins talking, very fast, very quietly in my ear, my hair concealing his lips. "Listen up. You're in trouble. Word is the Capitol's furious about you showing them up in the arena. The one thing they can't stand is being laughed at and they're the joke of Panem," says Haymitch. I feel dread coursing through me now, but I laugh as though Haymitch is saying something completely delightful because nothing is covering my mouth. "So, what?" "Your only defense can be you were so madly in love you weren't responsible for your actions." Haymitch pulls back and adjusts my hairband. "Got it, sweetheart?" He could be talking about anything now. "Got it," I say. "Did you tell Peeta this?"

"Don't have to," says Haymitch. "He's already there." But if what Haymitch says is true, and he's got no reason to lie, I've never been in such a dangerous place in my life. It's so much worse than being hunted in the arena. There, I could only die. End of story. But out here Prim, my mother, Gale, the people of District 12, everyone I care about back home could be punished if I can't pull off the girl-driven crazy by love scenario Haymitch has suggested. (Collins 2008, 349-350)

The quotations above show how Katniss feels so worried about the safety of herself, Peeta, Gale, and her family after the end of the games. When she is in waiting area under the stage, she meets Haymitch. He says that she looks good enough and asks for a hug, but when she hugs him he does not let her go. He tells her she is in danger. The Capitol is furious at her showing them up in the arena. Her only defense can be that she was madly in love with Peeta. As she prepares to be raised up to the stage for her interview, she feels terrified that she, Peeta, and even their families may be in danger. Another example of this atmosphere is in the quotations below.

“Katniss, I know you’ve had a shock, but I’ve got to ask. The moment when you pulled out those berries. What was going on in your mind . . . hm?” he says.

I take a long pause before I answer, trying to collect my thoughts. This is the crucial moment where I either challenged the Capitol or went so crazy at the idea of losing Peeta that I can’t be held responsible for my actions. It seems to call for a big, dramatic speech, but all I get out is one almost inaudible sentence. “I don’t know, I just . . . couldn’t bear the thought of . . . being without him.” “Peeta? Anything to add?” asks Caesar. “No. I think that goes for both of us,” he says. Caesar signs off and it’s over. Everyone’s laughing and crying and hugging, but I’m still not sure until I reach Haymitch. “Okay?” I whisper. “Perfect,” he answers. (Collins 2008, 361-362)

The next day Katniss and Peeta are interviewed by Caesar Flickerman.

She is nervous because she has to be very careful what she says. She stumbles over her words when Caesar Flickerman asks her what was going through her mind when she pulled out the berries. She realizes this moment is critical, because she can frame the decision as a rebellion against the Capitol or as an act of desperation at the thought of losing Peeta, and she says she could not bear the thought of losing Peeta. Haymitch tells her later that she was perfect.

The falling action of *The Hunger Games* shows a fear atmosphere. It tells about the sense of fear that protagonist feels after the end of the Hunger Games. It makes the readers can feel what she feels. It also brings them to get closer to the end of the novel.

5. The Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability (however tentative and momentary). The resolution is also referred to as the *conclusion* or the

denouement, the latter a French word meaning “unknotting” or “untying.”⁶ In *The Hunger Games*, the resolution contains the unravelling plot. It illustrates how Katniss’s feelings to Peeta and Gale are mixed up and she could not be able to explain it all. She was also very scared to imagine if she had to get married and have children. Perhaps, they have to experience what she had just experienced in the *Hunger Games*. Here are the quotations.

I want to tell him that he’s not being fair. That we were strangers. That I did what it took to stay alive, to keep us both alive in the arena. That I can’t explain how things are with Gale because I don’t know myself. That it’s no good loving me because I’m never going to get married anyway and he’d just end up hating me later instead of sooner. That if I do have feelings for him, it doesn’t matter because I’ll never be able to afford the kind of love that leads to a family, to children.

So we just stand there silently, watching our grimy little station rise up around us. Through the window, I can see the platform’s thick with cameras. Everyone will be eagerly watching our homecoming. Out of the corner of my eye, I see Peeta extend his hand. I look at him, unsure. “One more time? For the audience?” he says. His voice isn’t angry. It’s hollow, which is worse. Already the boy with the bread is slipping away from me. I take his hand, holding on tightly, preparing for the cameras, and dreading the moment when I will finally have to let go. (Collins 2008, 364)

On the train back to District 12, Katniss thinks of her family and Gale.

During a refueling stop, Haymitch tells her to keep it up in the district until the cameras are gone. Peeta does not know what he is talking about, and she explains that the Capitol is unhappy about the stunt with the berries. He angrily asks if she has been acting the whole time. She says not everything has been an act, but the closer they get to home the more confused she becomes.

⁶ *Ibid*

As Peeta walks off, Katniss wants to explain that she can not fully love him or anyone else after what they have been through, but she does not. Then the train arrives in District 12, where crowd of cameras awaits on the platform. He takes her hand, saying they will pretend one more time, and she fears the moment when she will finally have to let go. The Capitol is furious with Katniss for her stunt with the berries, which was essentially an outright rebellion against the Capitol's declaration that there would be one winner of the *Hunger Games*. It means that the resolution of *The Hunger Games* is unresolved. In dystopian fiction the story is often (but not always) unresolved.

The plot or storyline of the novel shows the dystopian fiction characteristics from the exposition until the resolution of the story. In writing the plot, the author of this novel requires the reader to consider philosophical issues, such as moral and social questions about society, as well as more general questions about power and authority such as the inequality between the rich and the poor, a hierarchical society between the upper, middle and lower class (Caste system). These characteristics characterize the premise behind this novel. Then, it is ended with unresolved plot.

B. The Character of *The Hunger Games*

In the conventional fiction, the term character applies to any individual in a literary work. For the purpose of analysis, characters in fiction are customarily described by their relationship to plot, by the degree of development they are given by the author, and by whether or not the undergo significant character

change as it is told by James H. Pickering in his book *Concise Companion to Literature*.⁷

In *The Hunger Games*, there is a different way of describing a character. A dystopian fiction novel only focuses on ideas and setting. The moral, social, and philosophical questions considered in the genre are woven into the story line and are often pursued through the action, situations, and events rather than through characters. Although attention is paid to characterizations in the more literary end of the genre, generally the issues, story, and frame are emphasized more. as it is told by Joyce G. Sarricks in her book *The Readers Advisory Guide to Genre Fiction 2nd Ed.*

Here, the descriptions of the characters are divided into two different unequal conditions. As the writer found that, there are many major differences between people who live in the Capitol and District 12.

The writer finds that style and fashion are very important to the rich people of the Capitol. It is common form them to tattoo their and dye their bodies bright colors, as well as undergo plastic surgery to alter their appearance. This is the quotation:

They do surgery in the Capitol, to make people appear younger and thinner. In District 12, looking old is something of an achievement since so many people die early. You see an elderly person you want to congratulate them on their longevity, ask the secret of survival. A plump person is envied because they aren't scraping by like the majority of us. But here it is different. Wrinkles aren't desirable. A round belly isn't a sign of success. (Collins 2008, 123-124)

⁷ *Ibid* p. 24

The quotation above indicates how Katniss reflects on how their poverty significantly shapes their values in contrast to the vacuousness of the Capitol cronies. On pages 123-124, she considers how Caesar Flickerman's perpetually youthful appearance, due to plastic surgery, is in stark contrast to the Seam value of honoring signs of age, since they indicate one who has managed to survive against the odds.

People who live in the Capitol also only care about how good they look and fancy they talk. People who live in District 12 on the other hand have a low living standard and they do not really care about how they talk or look. These are the quotations.

R-i-i-i-p! I grit my teeth as Venia, a woman with aqua hair and gold tattoos above her eyebrows, yanks a strip of Fabric from my leg tearing out the hair beneath it. "Sorry!" she pipes in her silly Capitol accent. "You're just so hairy!"

Why do these people speak in such a high pitch? Why do their jaws barely open when they talk? Why do the ends of their sentences go up as if they're asking a question? Odd vowels, clipped words, and always a hiss on the letter s . . . no wonder it's impossible not to mimic them. (Collins 2008, 60)

What do they do all day, these people in the Capitol, besides decorating their bodies and waiting around for a new shipment of tributes to roll in and die for their entertainment? (Collins 2008, 64)

The condition of the Capitol is also very contrast with district 12, the place where Katniss and her family live. It described in the quotation below.

Our part of District 12, nicknamed the Seam, is usually crawling with coal miners heading out to the morning shift at this hour. Men and women with hunched shoulders, swollen knuckles, many who have long since stopped trying to scrub the coal dust out of their broken nails, the lines of their sunken faces. (Collins 2008, 4)

The narrator describes that Panem is divided into 12 districts and the poorest one is district 12 where she lives in. The life is so terrible for the people

who live there. Few people of this district have enough food to eat. Many of them are malnourished and died by starvation. She tells us that the main industry in her district is coal mining, which is notoriously difficult and dangerous work. She describes the miners, both men and women, heading to work with hunched shoulders and swollen knuckles, suggesting how physically hard the job is. She describes how many of the residents of the Seam who work in the mines are extremely poor.

Furthermore, as she explained that the district 12 itself is split into two distinct housing areas and social classes. “Seam” is a slum where those who work in the coal mines live, whereas the mercantile class lives in the town. Residents of town, in contrast, are richer and have enough food to eat. The final economic group in District 12 is the government officials, called Peacekeepers. These people can pay for and do whatever they like. The important distinction between these economic classes is how they are treated by other members of their society and by the government. Moreover, they are easy to distinguish physically. As she describes in the quotation below:

Gale pulls out his knife and slices the bread. He could be my brother. Straight black hair, olive skin, we even have the same gray eyes. But we're not related, at least not closely. Most of the families who work the mines resemble one another this way. That's why my mother and Prim, with their light hair and blue eyes, always look out of place. They are. My mother's parents were part of the small merchant class that caters to officials, Peacekeepers. (Collins 2008, 8).

In the novel, Katniss Everdeen is described as having olive skin, grey eyes, and black hair. She tells us through narration that this is how people from District 12, “the Seam”, look – including her best friend Gale, and her deceased father.

She contrasts this against her mother's appearance, a blonde, blue eyed woman from the small merchant class, and her little sister who resembles to her mother.

The protagonist character in *The Hunger Games*, Katniss Everdeen is also described as a strong character both physically and mentally. Ever since the death of her father in a tragic coal-mining accident, she has taken on the role of her family's head of household. While her mother was unable to cope with the loss, falling into a deep depression, she stayed focused and took charge. She is a provider who takes care of her family. She describes the process as follows.

At eleven years old, with Prim just seven, I took over as head of the family. There was no choice. I bought our food at the market and cooked it as best I could and tried to keep Prim and myself looking presentable. (Collins 2008, 27)

It was slow-going at first, but I was determined to feed us. I stole eggs from nests, caught fish in nets, sometimes managed to shoot a squirrel or rabbit for stew, and gathered the various plants that sprung up beneath my feet. Plants are tricky. Many are edible, but one false mouthful and you're dead. I checked and double-checked the plants I harvested with my father's pictures. I kept us alive. (Collins 2008, 50)

Katniss realized that without hunting her family would not have enough to eat, a serious problem in District 12, where starvation is common. Because of these conditions, she has grown into a tough, unsentimental, and independent girl.

Her condition is also contrast to Cinna who live in Capitol.

Cinna invites me to sit on one of the couches and takes his place across from me. He presses a button on the side of the table. The top splits and from below rises a second tabletop that holds our lunch. Chicken and chunks of oranges cooked in a creamy sauce laid on a bed of pearly white grain, tiny green peas and onions, rolls shaped like flowers, and for dessert, a pudding the color of honey. (Collins 2008, 63-64)

What must it be like, I wonder, to live in a world where food appears at the press of a button? How would I spend the hours I now commit to combing the woods for sustenance if it were so easy to come by? What do they do all day, these people in the Capitol, besides

decorating their bodies and waiting around for a new shipment of tributes to roll in and die for their entertainment? (Collins 2008, 64)

As Katniss tells us here, food is quite scarce in the poorer districts of the country where starvation is a serious problem. Katniss' entire existence, in fact, is dedicated to gathering the daily food needed by her family. What would her life be like, she wonders, if her family had enough food to eat.

The clash between Katniss' poor upbringing and the wealth of the Capitol continues throughout this chapter. At the press of a button, Cinna summons a giant meal, prompting Katniss to consider the literally days of effort it would take to prepare the same meal herself at home. The quotes above showed the readers how the people of the Capitol have compared to those in the districts, particularly the poorer districts like District 12.

From the explanation above, the writer assumes that character of the protagonist in *The Hunger Games* has the characteristic of dystopian fiction. Suzanne Collins described and divided the characters in her novel into two different unequal conditions.

C. The Setting of *The Hunger Games*

In conventional fiction, setting is another aspect traditionally included in analyses of prose fiction, and it is relevant to discussions of other genres, too. The term "setting" denotes the location, historical period, and social surroundings in

which the action of a text develops as it is told by Mario Klarer in his book *Introduction to Literary Studies*.⁸

In *The Hunger Games*, setting has not the different meaning with the conventional setting. The atmosphere of the setting of place often frames the story with two different unequal conditions which indicate the social class system. Because the novel is dystopian fiction, so the setting of time frequently set in the future as it told by Joyce G. Sarricks.⁹

Just as the town clock strikes two, the mayor steps up to the podium and begins to read. It's the same story every year. He tells of the history of Panem, the country that rose up out of the ashes of a place that was once called North America. He lists the disasters, the droughts, the storms, the fires, the encroaching seas that swallowed up so much of the land, the brutal war for what little sustenance remained. The result was Panem, a shining Capitol ringed by thirteen districts, which brought peace and prosperity to its citizens. Then came the ark Days, the uprising of the districts against the Capitol. Twelve were defeated, the thirteenth obliterated. The Treaty of Treason gave us the new laws to guarantee peace and, as our yearly reminder that the Dark Days must never be repeated, it gave us the Hunger Games. (Collins 2008, 17-18)

The quotation above shows us that setting of time in *The Hunger Games* is in future although it is not mentioned in this novel about a definite time. Panem is the name of the country where Katniss lives with her family, a country that after a series of vague disasters rose from the ashes of North America. We learn the history of Panem, and *The Hunger Games*, and the thirteen districts in the first chapter from the mayor. The uprising of the Districts is known as the "Dark Days". After the destruction of District 13, the Treaty of Treason was signed to

⁸ Klarer, Mario. 1999. *An Introduction to Literary Studies*. (New York: Routledge, Taylor & Francis Group), p. 25

⁹ Joyce G. Saricks. 2009. *The Readers Advisory Guide to Genre Fiction 2nd ed.* (Chicago: American Library Association), p. 245

end the conflict, and *The Hunger Games* were instituted to remind the districts that the rebellion must never be repeated.

The way the narrator describes setting of place in this novel is also described two different unequal conditions between District 12 and the Capitol. The condition between the place where Katniss and her family live in District 12 is very contrast with the people who live in the Capitol. The condition of the Capitol:

Capitol, the ruling city of Panem. The cameras haven't lied about its grandeur. If anything, they have not quite captured the magnificence of the glistening buildings in a rainbow of hues that tower into the air, (Collins 2008, 58)

The narrator describes the Capitol as a city that has many luxurious buildings. When Peeta and Katniss reached the Capitol, they stare out the window at the wealth of people who live in Capitol. They are amazed at the greatness and strangeness of it. On the other hand, the poverty of District 12 is so contrast with the wealth of the Capitol.

But today the black cinder streets are empty. Shutters on the squat gray houses are closed. The reaping isn't until two. May as well sleep in. If you can. Our house is almost at the edge of the Seam. I only have to pass a few gates to reach the scruffy field called the Meadow. (Collins 2008, 4)

On the other side, the narrator describes that most of building in the District 12 are slum house as it showed in the quotation above.

Separating the Meadow from the woods, in fact enclosing all of District 12, is a high chain-link fence topped with barbed wire loops. In theory, it's supposed to be electrified twenty four hours a day as a deterrent to the predators that live in the woods — packs of wild dogs, lone cougars, bears — that used to threaten our streets. But since we're lucky to get two or three hours of electricity in the evenings, it's

usually safe to touch. Even so, I always take a moment to listen carefully for the hum that means the fence is live. (Collins 2008, 4-5)

The narrator also described that the slum houses in District 12 get electricity supply in the evening for only two or three hours. This condition, of course, is very different with people who live in the Capitol. Katniss also tells us about another two different conditions in the quotations below:

*the shiny cars that roll down the wide paved streets (Collins 2008, 4)
It's a short ride from the Justice Building to the train station I've never been in a car before. Rarely even ridden in wagons. In the Seam, we travel on foot. (Collins 2008, 40)*

Katniss is brought by car (her first time in car) to the train station which is teeming with reporters. As travel is outlawed between districts, she has obviously never been on a train before either. Glossy cars are another two different conditions between the Capitol and District 12.

From the setting analysis above, the writer concludes that the *The Hunger Games* has some characteristics of dystopian fiction. The setting of the time and the place in this novel is supporting this novel genre, because the setting of time takes place in the future and the setting of place shows two unequal conditions.

CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

From the analysis of some elements of novel in *The Hunger Games*, the writer finds that the plot, character and setting of the novel show the characteristics of the Dystopian Fiction genre. The plot shows some philosophical issues. These characteristics characterize the premise behind this novel. Then, it is ended with unresolved plot.

The writer also finds that Suzzane Collins, the author of this novel, focuses on ideas in describing characters in her novel. The moral, social, and philosophical questions in this genre such are emphasized more than through characters. The descriptions of the characters in the novel are divided into two different unequal conditions. These conditions represent the moral and social issues such as poverty, starvation, inequality between the rich and the poor, and the sense of injustice by the oppressive government.

Furthermore, the setting of the time and the place in this novel is also supporting the Dystopian Fiction genre, because the atmosphere of the setting of place often frames the story with two different unequal conditions which indicate the social class system and the setting of time also frequently set in the future as it told by Joyce G. Sarricks.¹ Based on the reseach finding, the writer concludes that

¹ Joyce G. Saricks. 2009. *The Readers Advisory Guide to Genre Fiction 2nd ed.* (Chicago: American Library Association), p. 245

The Hunger Games novel by Suzanne Collins can be categorized as the Dystopian Fiction genre based on plot, character and setting analysis.

B. Suggestions

For English literature student, this research will be another alternative in literary studies, especially the study about the novel genre that has the new sub-genre as the born of the previous genre. The writer analyzes the working of Dystopian Fiction through some elements of novel. It is an interesting field to be analyzed, because it provokes thought and provides opportunities for critical thinking.

This novel genre asks readers to reflect on the ways in which the societies they present were allowed to emerge. It asks us to critique the dystopian elements of our own societies and to think about the possibilities of real dystopian futures. It teaches lessons through narrative. It can help readers to connect the narrative of fiction to the narrative of their own lives.

The writer suggests to the students who study in the faculty of Adab and Humanities, who are interested in novel genre. They can also analyse another topics in *The Hunger Games* novel. For example, the protagonist in this novel is Katniss Everdeen. She is a very strong female character. If they were interested in female character analysing, they can do deeper research using feminism approach to analyse it. Finally, the writer hopes this research can give good the contribution for the others who are interested in analyzing fiction, especially fiction genre.

BIBLIOGRAPHY

Books :

Boekmann, Tore. 2000. *The Art of Fiction: A Guide for Readers and Writers*. London: Penguin Group Ltd

Baldick, Chris. 2001. *The Concise Oxford Dictionary of Literary Terms*. New York: Oxford University Press

Collins, Suzanne. 2008. *The Hunger Games*. United States: Scholastic Press

DiYanni, Robert. 2004. *Literature: Approches to Fiction, Poetry, and Drama*. New York: McGraw Hill

Gordin, Michael D, Helen Tilley, and Gyan Prakash. 2010. *Utopia/dystopia: conditions of historical possibility*. U.K: Princeton University Press

Pickering, James H. 1981. *Concise Companion to Literature*. New York: Macmillan Publishing

Saricks, Joyce G. 2009. *The Readers' Advisory Guide to Genre Fiction 2nd Ed*. Chicago: American Library Association

Wolfreys, Julian, Ruth Robbins and Kenneth Womack. 2006. *Key Concepts in Literary Theory*. Finland: Edinburgh University Press Ltd

Websites :

Anonymous. 2009. Dystopia
<http://www.newworldencyclopedia.org/entry/Dystopia> (accessed on June 28, 2013)

Anonymous. 2013. Dystopia
<http://www.netcharles.com/orwell/articles/col-dystopia.htm> (accessed on April 25, 2013)

Anonymous. 2013. Dystopia : Characteristics
http://hem.passagen.se/replikant/dystopia_characteristics.htm (accessed on April 25, 2013)

Cobuild, Collins. 2003. *English Dictionary for Advanced Learners 4th edition*

<http://dictionary.reverso.net/english-cobuild/haves%20and%20have-nots>
(accessed on March 26, 2013)

Chung, Terry. 2013. *Dystopian Literature Primer*.
<http://facweb.northseattle.edu/jclapp/Children's%20Literature/Discussion%20Questions/Dystopias%20Characteristics.htm> (accessed on April 27, 2013)

dystopia". Oxford Dictionaries. Oxford University Press.
<http://oxforddictionaries.com/definition/english/dystopia> (accessed March 26, 2013)

Encyclopedia Britannica. 2009. *Novel*. Chicago: Student and Home Edition
(accessed on April 7, 2013)

“genre”. Oxford Dictionaries. Oxford University Press.
http://oxforddictionaries.com/definition/american_english/genre (accessed March 24, 2013)

James. 2009. “An Interview with Suzanne Collins”.
<http://www.jstor.org/stable/27654337> accessed on July 14th 2013

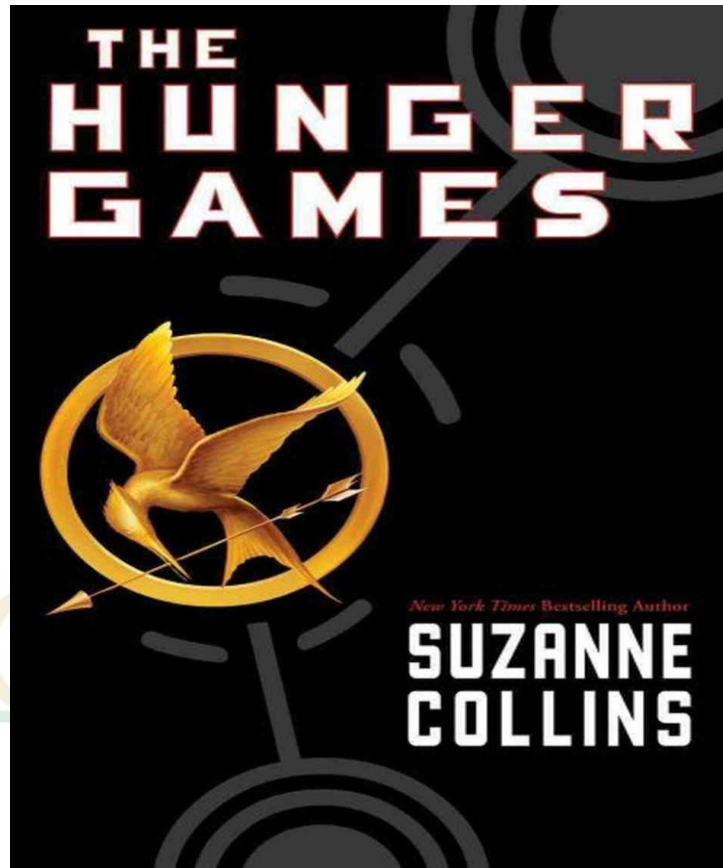
Madden, David. 2008. “*Novel*”
Microsoft® Encarta® 2009 [DVD]. Redmond, WA: Microsoft Corporation (accessed on February 24th, 2013)

Steward. 2013. What is Dystopian Literature?
<http://libraryschool.libguidescms.com/content.php?pid=325261&sid=2662137>
(accessed on April 23, 2013)

Wikipedia contributors, “Dystopia,” Wikipedia, The Free Encyclopedia,
<http://en.wikipedia.org/w/index.php?title=Dystopia&oldid=563873456>
(accessed May 15, 2013)

“

APPENDIX



Title : *The Hunger Games*
Author : Suzanne Collins
Publisher : Scholastic Press, United States
Pages : 366 pages

The Synopsis of *The Hunger Games* Novel

The story begins with a strange incident in the morning when Katniss Everdeen woke up to find her little sister, Prim Rose Everdeen. She finds that she had left the bed they share and curled up next to their mother. She is only a

teenager and a tough hunter who puts food on her family's table. Her father is dead and she lives with her mother and sister Prim in District 12 in the country of Panem.

Every year the Capitol of Panem hosts an event called the Hunger Games where two "tributes" – a boy and a girl – are drafted from each of the twelve districts to be brought to an arena and fight to the death. The word "tribute" referred to a payment to a ruler. Only one person can win. This is to remind the country not to rebel – and for entertainment, of course. This year, unfortunately, Her little sister is selected for the Hunger Games, so she volunteers to take her place. Also selected is Peeta Mellark, the baker's son, who maybe has a teensy tiny crush on her.

After the reaping (the tribute selection process), Katniss and Peeta are whisked away to the Capitol to prepare for the Games (and primped for live TV). We meet their support team, which is primarily comprised of Haymitch (a former Hunger Games winner and also a drunk), Effie (their wrangler), and Cinna and Portia (their stylists).

During the opening ceremonies, Cinna and Portia dress Katniss and Peeta in flames and they draw much attention to themselves. During training, Katniss reveals her archery skills to the Gamemakers and scores an amazing 11 out of 12. Peeta gets a lower score and asks to be coached separately. Peeta also announces in an interview that he has a mega crush on Katniss. She thinks that this all just a strategy to gain audience support and sponsors but it works well for her too, so she plays along.

All 24 of the tributes are transported to the arena to fight it out. Katniss is on her own at first, but then she discovers that Peeta has teamed up with the Career Tributes – the strong kids from the rich districts in Panem who actually want to go to the Hunger Games. They eventually corner her in a tree, but she drops a tracker jacker nest on them (that is like a genetically mutated killer wasp) and scores a bow and arrow in the process.

After this, Katniss teams up with Rue, a tiny girl from District 11 who reminds her of her sister Prim. The two are able to take out the Career Tributes' food supply, which totally infuriates their leader, Cato. Also, Peeta does not appear to be teamed up with them anymore. Unfortunately, Rue is killed around this time by one of the Career Tributes. Katniss honors her body by covering it in flowers.

After Rue's death, the announcer, wanting to bring back the romance story between Peeta and Katniss, changes the rules of the game: two people from a single district can now win. Before she can stop herself, Katniss calls out Peeta's name.

Katniss goes hunting for Peeta and eventually finds him. He is wounded and camouflaged in the muddy bank of a stream. She nurses him back to health and realizes that by playing up the romance angle, they can get gifts from sponsors.

Eventually, Katniss and Peeta must face off with Cato, the only other surviving tribute, but before that they are all pursued by wild dogs which are actually genetically mutated killing machines. Finally, Katniss shoots Cato and he

falls into the pack. An announcer comes back on and says the rules have changed back: only one winner allowed.

Katniss and Peeta cannot kill each other, so they make a show of taking poisonous berries in an act of double suicide. Fortunately, the announcer comes back on before they can kill themselves, and says that they win.

Katniss and Peeta keep up the star-crossed lovers' routine for the post-games reunion and interview, knowing that this is the only way to keep from being punished by the Capitol for the rebellious trick with the poisonous berries. Eventually Katniss figures out that Peeta really is in love with her – he was not acting at all – and he figures out that she was not ever in love with him. Oops. As the train pulls into District 12, they put on a happy face for the camera, take each other's hands and step onto the platform.

She tells about the event that is going to happen that frighten her sister “the reaping.” The word “reaping” which later in novel means the tribute selection process for the Hunger Games. It frightens every children in their district especially the ones who get their turn for the first time. The sense of fear is showed in the beginning of the novel. Although, the participants in the Hunger Games are only kids between the age of twelve to eighteen, all people who have son, daughter, sister, or brother will be afraid of losing people they loved. It is not only Katniss' sister who feels this kind of feeling but also most people who live in all districts in Panem feel the same. Every year, each district must supply through a lottery process two Tributes, both age twelve to eighteen one male and one female, who are forced to fight to the death in a large outdoor arena until one

victor remains. The children at age twelve, their name is entered into the drawing once and when they are at thirteen, is entered twice and so on up until age eighteen. Panem can choose to have their name entered again in exchange for a tesserae, a year supply of grain and oil for one person. Most children of poor families have to take tesserae to survive, so the children of poor families have more entries in the reaping. On the other side, children of wealthy families have not to do this. The children of the poor end up having their names entered numerous times. Katniss, who is sixteen, will have her name in twenty times and Gale, who is eighteen, will have his in forty-two times. The tesserae system makes the poor in District 12 more vulnerable during the reaping.

